

WHO'S WHO IN THE MOVIES

HUNDREDS of gaily colored paper lanterns cast their soft glow over the billowing cherry blossoms in the spacious grounds surrounding a beautiful home in Tokio on the night of June 10, 1889, for this was an occasion of great joy in the heart of the householder. A son had been born to the family that day, and distinguished men of the Empire of the Chrysanthemum congratulated the proud and happy father, and the sweet faced mother, because their child was a boy.

Great things were planned for him. The family had wealth and position, and naturally all avenues to success would be opened to the son and heir.

ter his uncle's company, and so marked was his talent that within a short time he was one of the principal supports of Madame Yacco, a celebrated Nipponese actress. He remained in this distinguished company for six years, and then a larger ambition was born. Hayakawa accompanied the company on its international tour and visited America. The new world was a new world indeed to the young actor.

The American stage was such a wonderful field, there was so much to be learned, so much of value in this experience that he determined to introduce the English and American drama to his native empire. To do

manently adopted by the concern. Since his initial screen appearance he has gone from one great success to another with geometric regularity and certainty.

Among his great pictures are "Alien Souls," "Honorable Friend," "The Soul of Kura San," "Each to His Kind," "The Bottle Imp," and "Hashimura Togo," Wallace Irwin's inimitable "Japanese Schoolboy" story. Hayakawa has also appeared in support of Edward Abeles in "After Five," Blanche Sweet in "The Secret Sin," and "The Clue," and Fannie Ward in "The Cheat." In the latter his dramatic triumph was singularly complete. Others with whom he has appeared are Myrtle Stedman, Cleo Ridgely, and Tsuru Aoki. In addition to his stage appearances with the latter, he is playing a life-long star part, he having married her. They have a charming bungalow at Los Angeles, and are famous for their hospitality.

Hayakawa is a "regular fellow." He is a good mixer, somewhat of an artist, proficient in jiu-jitsu, an expert fencer, and can swim like a fish. He is a good horseman and plays a fast tennis racket. He is tall for a Japanese, being five feet seven and a half inches in height, and weighs 157 pounds.

SUPERSTITIONS OF THE SOLDIERS

IT is told in the chronicles of "The White Company" how the veteran English archer, Samkin Aylward, was discovered by his comrades one foggy morning sharpening his sword and preparing his arrows and armor for battle. He had dreamed of a red cow, he announced.

"You may laugh," said he, "but I only know that on the night before Crecy, before Poitiers, and before the great sea battle at Winchester I dreamed of a red cow. Tonight the dream came to me again, and I am putting a very keen edge on my sword."

Soldiers do not seem to have changed in the last five hundred years, for Tommy Atkins and his brother the polli have warnings and superstitions fully as strange as Samkin's. Some of these superstitions are the little beliefs of peace given a new force by constant peril, such as the notion common to the soldier and the American drummer that it is unlucky to light three cigars with one match; other presentiments appear to have grown up since the war began. In a recent issue of The Literary Digest two persons were published dealing with the most dramatic of these—the Comrade in White, who appears after every severe battle to succor the wounded. Dozens have seen him, and would not take it kindly if you suggest they thought they saw him. They are sure of it. The idea of the "call"—the warning of impending death—is firmly believed along the outskirts of No Man's Land.

"I could give you the names of half a dozen men of my own company who have had the call," said Daniel W. King, the young Harvard man, who was transferred from the Foreign Le-

gion to a line regiment just in time to go through the entire battle of Verdun. "I have never known it to fail. It always means death."

Two men were quartered in an old stable in shell range of the front. As they went to their quarters one of them asked the other to select another place in which to sleep that night. It was bitterly cold and the stable had been riddled by previous fire and the army blanket under such conditions seems as light as it seems heavy when its owner is on a route march.

"Why not roll up together?" said the other man. "That way we can both keep warm."

"No," said the first man. "I shall be killed tonight."

The man who had received the warning went into the upper part of the stable, the other pointing out in utter unbelief of the validity of a call that the lower part was the warmer, and that if his friend were killed it



It was decided that night that he would be educated for the navy, that the family name might be written large in the history of the empire. But there were other forces with they did not reckon. They failed to take into consideration the personal bent of the young man who was bawling so lustily, while the friends of his father sipped their tea and planned his future.

The education of Sessue Hayakawa was begun and continued in the best schools of Japan, with a view to preparing him for the admiralty. But those other influences set their forces to work while he was yet in the formative stage. The young man's uncle was a noted actor and stage manager, and Sessue was soon swayed, by reason of propinquity, to the stage. His persuasive powers were so great that he gained his father's consent to en-

this he realized that a broader education than he possessed was essential, and he left his uncle's company to become a student at the University of Chicago. There he took several courses in English and the drama, filling in his spare time by translating a number of English classics into Japanese.

Returning to Japan he gave Japanese versions of several Ibsen and Shakespearean plays, achieving his most notable success in "Othello." The lure of the Occident was upon his soul, however, and he returned to the Pacific coast of the United States with his own company. It was while he was thus engaged that he came to the attention of Jesse L. Lasky, who engaged him for the stellar role in a film version of "The Typhoon."

So immediate and great was his success in this big part that he was per-



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